

Clinton-Glen Gardner School District

K-2 Theatre Curriculum



*** For adoption by all regular education programs as specified and for adoption or adaptation by all Special Education Programs in accordance with Board of Education Policy #2200**

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CLINTON-GLEN GARDNER SCHOOL DISTRICT

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INTRODUCTION

Arts Education in the 21st Century

Creativity is a driving force in the 21st century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce ... Those countries that produce the most important new products and services can capture a premium in world market ... (2007, National Center on Education and the Economy)

Experience with and knowledge of the arts are essential components of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission: *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

Vision: An education in the arts fosters a population that:

Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.

Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.

Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century. Understands and impacts the increasingly complex technological environment.

Intent and Spirit of the Visual and Performing Arts:

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the 1994 [National Standards for Arts Education](#) and [National Coalition for Core Arts Standards \(NCCAS\) National Arts Standards](#), anticipated for final publication in 2014. Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade, using the vocabulary, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

Define and solve artistic problems with insight, reason, and technical proficiency.

Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives. Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods. Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

2014 Visual and Performing Arts Standards

In view of the pending publication of the [National Coalition of Core Arts Standards \(NCCAS\) National Arts Standards](#), anticipated for fall 2014, no revisions were made to the 2009 Visual & Performing Arts Standards.

The 2014 visual and performing arts standards align with the 1994 National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the [2008 NAEP Arts Education Assessment Framework](#): creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts. The NCCAS National Arts Standards have four clusters (Create, Present, Respond & Connect) as their focal points. This difference will be reconciled in future iterations of New Jersey's Core Curriculum Content standards in Visual and Performing Arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Currently, Media Arts is a component of New Jersey state theatre and visual arts standards. However, the new NCCAS National Arts Standards have expanded the definition, content and approach to media arts to be more comprehensive, and have presented it as a new stand-alone art form. While every state will examine the licensing/certification issues related to Media Arts standards, we recognize the media arts are being taught by a variety of authorized personnel, and standards serve to improve instruction and clarify student outcomes.

Organization of the Standards

The organization of the visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

Standard 1.1 The Creative Process: *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

Standard 1.2 History of the Arts and Culture: *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

Standard 1.3 Performing: *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

Standard 1.4 addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This

standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

Standard 1.4 Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

Proficiency Levels and Grade Band Clusters

The grade-band clusters for the visual and performing arts standards correspond to federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

Preschool: All students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students *attain foundational skills that progress toward [basic literacy](#)* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.

Grades K-2 and 3-5: All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain [basic literacy](#)* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.

Grades 6-8: In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by student choice. The expectation at this level is that all students *demonstrate [competency](#)* in the content knowledge and skills delineated for the selected arts discipline.

Teaching the Standards: Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a "core" subject under the federal *No Child Left Behind Act* (NCLB-2001). Therefore, all visual and performing arts teachers must meet the "Highly Qualified Teachers" standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

Education in the Arts: National and State Advocacy:

The [Arts Education Partnership](#) provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.

At the state level, the [New Jersey Arts Education Partnership](#) was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, [Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child](#), is the NJAEPs response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jersey's public schools.

A [Glossary](#) of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

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Unit Design

Each curriculum unit of study is designed within the Understanding by Design (UbD) framework. Each unit cites the New Jersey Core Curriculum Content Standards for Visual and Performing Arts, New Jersey Student Learning Standards for Technology, and New Jersey Student Learning Standards for 21st Century Life and Career. In addition, Enduring Understandings, Essential Questions, Topics and Objectives are specifically outlined. These clearly indicate what students need to understand, what they will keep considering, what they will know and what they will be able to do.

These items provide the framework that teachers must follow in order to ensure that the New Jersey Core Curriculum Content Standards and curriculum objectives are met.

In the assessment column, students will show what they have achieved the goals of the unit. This section outlines specific assessment and performance tasks that students will engage in to display their level of understanding of unit content. Assessments and performance tasks are written specific to the content taught in each unit. These assessments are varied, including but not limited to, **formative assessments, summative assessments, alternative assessments and benchmark assessments.**

In the 'Activities' column, with key learning events and instruction are outlined. This is considered to be the 'how' of the curriculum. In this section, **exemplary learning activities, integrated accommodations, integrated modifications, interdisciplinary connections, technology integration, 21st century life and career integration** activities are suggested. Depending on the individual needs of the students in each classroom, teachers are expected to differentiate these components as needed. Differentiation of content, process and/or product will be necessary depending upon the strengths and needs of the students in the classroom.

Meeting the Needs of Diverse Learners through Differentiation

Classrooms are dynamic centers that include students of all backgrounds, ability levels, and interests. In order to meet the specific needs and capitalize on the specific strengths of individual students, differentiation is key. Effective instruction must include a teacher's commitment to a high level of differentiation. Modifications are designed to change the learning goal and/or objective. Accommodations change the way a student receives information or is tested without changing the learning goal. Integrated modifications, accommodations and differentiation strategies have been built into each unit at every grade level throughout this curriculum. These are specific to the content studied in each unit and target the following student populations:

1. **Special Education Students**
2. **English Language Learners**
3. **Students At Risk of School Failure**
4. **Gifted and Talented Students**
5. **Students with 504 Plans**

In order to fully meet the needs of students, the implementation of **Response to Intervention** is also necessary. In 2016, the New Jersey Department of Education (NJDOE), in collaboration with educators, higher education representatives and parents, has developed a set of resources for districts to facilitate implementation of RTI known as "New Jersey Tiered System of Supports (NJTSS)". NJTSS includes the three-tiered approach to instruction, assessment and intervention found in many models of response to intervention, along with three foundational components: effective district and school leadership, positive school culture and climate, and family and community engagement. Together, these components create an efficient and effective mechanism for schools to improve achievement for all students. NJTSS builds on effective practices and initiatives already in place in schools, and maximizes the efficient use of resources to improve support for all classroom teachers and target interventions to students based on their needs. An RtI program consistent with section 100.2(ii) of the Regulations of the Commissioner must include the following minimum components:

- **Appropriate instruction** delivered to all students in the general education class by qualified personnel. Appropriate instruction in reading means scientific research-based reading programs that include explicit and systematic instruction in phonemic awareness, phonics, vocabulary development, reading fluency (including oral reading skills) and reading comprehension strategies.
- **Screenings** applied to all students in the class to identify those students who are not making academic progress at expected rates.
- **Instruction matched to student need with increasingly intensive levels of targeted intervention** and instruction for students who do not make satisfactory progress in their levels of performance and/or in their rate of learning to meet age or grade level standards.
- **Repeated assessments** of student achievement which should include curriculum based measures to determine if interventions are resulting in student progress toward age or grade level standards.
- The **application of information** about the student's response to intervention **to make educational decisions** about changes in goals, instruction and/or services and the decision to make a referral for special education programs and/or services.
- **Written notification to the parents** when the student requires an intervention beyond that provided to all students in the general education classroom that provides information about the:
 - amount and nature of student performance data that will be collected and the general education services that will be provided
 - strategies for increasing the student's rate of learning
 - parents' right to request an evaluation for special education programs and/or services.

The school district must **select and define the specific structure and components of its RtI program**, including, but not limited to:

- a. criteria for determining the levels of intervention to be provided to students
 - b. types of interventions
 - c. amount and nature of student performance data to be collected
 - d. manner and frequency of progress monitoring
2. Requires each school district implementing a RtI program to take appropriate steps to ensure that staff have the **knowledge and skills** necessary to implement a RtI program and that such program is implemented in a way that is consistent with the specific structure and components of the model.

****See Appendix A for comprehensive accommodations and modifications for the above student populations and the Response to Intervention Framework.**

21st Century Life and Career

One of the goals at CPS is to prepare our students for success as contributing citizens in the 21st Century. New Jersey Student Learning Standards for 21st Century Life and Career are integrated in each unit of study within the grade level bands. In addition, suggested learning activities are outlined to meet the standards selected for the unit.

Interdisciplinary Connections

Many areas of the overall curriculum are taught and reinforced through the performing arts. The study of performing arts reinforces the basic concepts taught in all other subject areas. All teachers have the ability and opportunity to meet with colleagues to discuss and design the ways in which the performing arts can be incorporated throughout the school day. Likewise, performing arts teachers are consistently incorporating content from the other core curriculum content areas. Teachers will meet to plan interdisciplinary lessons, activities, and projects that help students make connections and develop meaningful understandings. The opportunity to meet and plan have to be promoted and assisted by the district administration.

Technology Integration

Technology plays an integral part in the teaching and learning process throughout the Kittatinny Region. Performing Arts classes and integration should, when possible, make use of technology for a variety of reasons:

- a) The technology available through numerous software programs is a media in itself.
- b) The application of technology to creative production is a technique that has come into its own during the twenty first century.
- c) The performing arts have become a technology-driven discipline.
- d) The Performing Arts are greatly enhanced by technology.

Students utilize technology to access the curriculum, learn new content and apply their knowledge in a variety of ways. New Jersey Student Learning Standards for Technology are integrated in each unit of study, at every grade level. In addition, suggested learning activities are outlined to meet the standards selected for the unit. Each of the schools within the Kittatinny Region has a wide range of media and technology available for staff and student use. Each district has made significant strides toward training their staff in terms of integrating technology into all curriculum areas. In addition, each of the districts has plans to continue to expand the technology they have and to extend the training offerings available to staff. Technology plays an important role in the implementation of the Performing Arts curriculum. Within the limits of available equipment and materials, teachers in the various districts will make regular, appropriate use of the available media.

_ Staff and Program Development

Staff development is an essential element of curriculum design that helps to ensure the implementation of the current curriculum. To keep staff abreast of new developments that may affect future curriculum revisions and adaptations, and to encourage professional growth and spirit. Region-Wide staff meetings are used to discuss the topics and importance of the arts to staff and students. In addition, teachers are encouraged to expand their knowledge within the subject by attending professional development sessions throughout the state. Teachers are also asked to embrace curriculum development as an on-going process. They are to research and present new findings in terms of how students learn.

New ideas emerge in terms of how programs should be organized and what is important for students to study and learn. Materials for teaching continue to evolve. For these reasons it is important that school districts examine new directions and consider ways to modify, adjust and expand current programs. In order to meet the NJSL, it is necessary for all teachers to embrace the performing arts and continue to incorporate the performing arts in various subject areas.

Curriculum Pacing Guide

THEATRE	
Kindergarten - Grade One - Grade Two	
20 Weeks September- January	Unit 1: The Creative Process, Performance, and Aesthetic Responses
20 Weeks February- June	Unit 2: History of the Arts and Culture, Performance, and Aesthetic Responses

Units of Study
Theatre Grades
K-2

APPENDICES

Appendix A: Integrated Accommodations and Modifications

In addition to the integrated accommodations and modifications that are outlined in each unit of study, this appendix provides resources and information for teachers to consider as they design specific instruction to target the varying needs of the students in their classroom. The classroom teacher has access to student Individual Education Plans and Section 504 Plans. In addition, a teacher may be asked to coordinate a Response to Intervention action plan through Intervention and Referral Services programming. The purpose of integrating accommodations and modifications within each unit of study ensures that the differentiation occurs within the scope and content of the unit of study. Accommodations change the way a student receives information or is tested without changing the learning goal. Modifications change the learning goal or objective. This is important to keep in mind as instruction is designed and differentiated throughout the course of the curriculum.

Special Education Integrated Modifications and Accommodations

Presentation accommodations allow a student to: Listen to audio recordings instead of reading text, Learn content from audiobooks, movies, videos and digital media instead of reading print versions, Work with fewer items per page or line and/or materials in a larger print size, Have a designated reader, Hear instructions orally, Record a lesson, instead of taking notes, Have another student share class notes with him, Be given an outline of a lesson, Use visual presentations of verbal material, such as word webs and visual organizers, Be given a written list of instructions

Response accommodations allow a student to: Give responses in a form (oral or written) that's easier for him, Dictate answers to a scribe, Capture responses on an audio recorder, Use a spelling dictionary or electronic spell-checker, Use a word processor to type notes or give responses in class, Use a calculator or table of "math facts"

Setting accommodations allow a student to: Work or take a test in a different setting, such as a quiet room with few distractions, Sit where he learns best (for example, near the teacher), Use special lighting or acoustics, Take a test in small group setting, Use sensory tools such as an exercise band that can be looped around a chair's legs (so fidgety kids can kick it and quietly get their energy out)

Timing accommodations allow a student to: Take more time to complete a task or a test, Have extra time to process oral information and directions, Take frequent breaks, such as after completing a task

Scheduling accommodations allow a student to: Take more time to complete a project, Take a test in several timed sessions or over several days, Take sections of a test in a different order, Take a test at a specific time of day

Organization skills accommodations allow a student to: Use an alarm to help with time management, Mark texts with a highlighter, Have help coordinating assignments in a book or planner, Receive study skills instruction

Assignment modifications allow a student to: Complete fewer or different homework problems than peers, Write shorter papers, Answer fewer or different test questions, Create alternate projects or assignments

Curriculum modifications allow a student to: Learn different material (such as continuing to work on multiplication while classmates move on to fractions), Get graded or assessed using a different standard than the one for classmates, Be excused from particular projects

504 Student Integrated Accommodations and Modifications

Examples of General Accommodations

- Organizational Strategies
- Behavioral Strategies
- Presentation Strategies
- Evaluation Methods

Environmental Strategies • Provide a structured learning environment • Make separate "space" for different types of tasks • Possible adapting of non-academic times such as lunch, recess, and physical education • Change student seating • Utilize a study carrel • Alter location or personal or classroom supplies for easier access or to minimize distraction • Provide sensory breaks • Provide a written or picture schedule

Organizational Strategies • Model and reinforce organizational systems (i.e. color-coding) • Write out homework assignments, check student's recording of assignments • Tailor homework assignments toward student strengths • Set time expectations for assignments • Provide clues such as clock faces indicating beginning and ending times • Teach study/organizational skills • Schedule before or after school tutoring/homework assistance

Behavioral Strategies • Use behavioral management techniques consistently within a classroom and across classes • Implement behavioral/academic contracts • Utilize positive verbal and/or nonverbal reinforcements • Utilize logical consequences • Confer with the student's parents (and student as appropriate) • Establish a home/school communication system for behavior monitoring • Post rules and consequences for classroom behavior • Put student on daily/weekly progress report/contract • Reinforce self-monitoring and self-recording of behaviors

Presentation Strategies • Tape lessons so the student can listen to them again; allow students to tape lessons • Use computer-aided instruction and other audiovisual equipment • Select alternative textbooks, workbooks, or provide books on tape • Highlight main ideas and supporting details in the book • Provide copied material for extra practice (i.e. outlines, study guides) • Prioritize drill and practice activities for relevance • Vary the method of lesson presentation using multi-sensory techniques: a) lecture plus overhead/board demonstration support b) small groups required to produce a written product c) large groups required to demonstrate a process d) computer-assisted instruction e) peer tutors or cross-age tutors f) demonstrations, simulations g) experiments h) games • Ask student to repeat/paraphrase context to check understanding • Arrange for a mentor to work with student in his or her interest area or area of greatest strength • Provide peer tutoring • Simplify and repeat instructions about in-class and homework assignments • Vary instructional pace • Reinforce the use of compensatory strategies, i.e. pencil grip, mnemonic devices, "spell check" • Vary kind of instructional materials used • Assess whether student has the necessary prerequisite skills. Determine whether materials are appropriate to the student's current functioning levels • Reinforce study skill strategies (survey, read, recite, review) • Introduce definition of new terms/vocabulary and review to check for understanding • Be aware of student's preferred learning style and provide matching instruction materials • Pre-teach and/or re-teach important concepts • Prepare advanced organizers/study guides for new material Assignments • Modify the amount of homework • Use written directions to supplement oral directions • Reduce paper and pencil tasks • Allow for assignments to be word processed • Lower reading level of assignments • Break assignments into a series of smaller assignments • Use highlighted texts

Evaluation Methods • Limit amount of material presented on a single page • Provide a sample or practice test • Provide for oral testing • Provide tests in segments so that student hands in one segment before receiving the next part • Provide personal copy of test tools and allow for color-coding/highlighting • Adjust time for completion • Modify weights of tests when grading

www.warmlinerc.org/uploads/5/9/5/8/5958794/section_504_accomodations.pdf

<https://www.understandingspecialeducation.com/section-504.html> <https://www.psycom.net/classroom-help-anxious-child-at-school/>

Students at Risk for Failure Integrated Accommodations and Modifications

A student 'at risk' is a student who is considered to have a higher likelihood of failing academically and who requires temporary or ongoing intervention to succeed. It can also mean that the student is less likely to be a positive member of the school community. In these cases, student welfare and the inclusion of student welfare strategies are critical. Student-at-risk symptoms may include: challenging behaviors at school, withdrawal, truancy, disengagement, resistance and disconnection.

Students at risk for failing require a classroom environment that will nurture them and foster success. These basic ingredients include (Maurice J. Elias, 2009): 1. Caring sustained relationships at school that facilitate trust and communication; 2. Reachable goals that are challenging but within reach of the student; 3. Realistic, hopeful pathways preparing students for obstacles and problems; 4. Engaging school and community settings that provide positive feedback, encourage teamwork and help learning new skills,

https://link.springer.com/chapter/10.1007/978-0-387-73317-3_58 <http://www.edutopia.org/strategies-help-at-risk-students>

Gifted and Talented Integrated Accommodations and Modifications

Curriculum Compacting will be used to (1) define goals and outcomes of the unit of study, (2) determine and document which students have already mastered most or all of the learning outcomes, (3) provide replacement strategies for material already mastered.

Individual Educational Programming Guide

Curriculum Areas to be Considered For Compacting – Provide a brief Description of materials to be covered during The unit.	Procedures for Compacting Basic Material Describe activities that will be used in basic curricular areas	Acceleration and/or Enrichment Activities Describe activities that will be used to provide advanced level learning in each area

<http://gifted.uconn.edu/schoolwide-enrichment-model/identifygt/>

https://gifted.uconn.edu/schoolwide-enrichment-model/curriculum_compacting/

The Instructional Products Menu Will be utilized for identified students generating varying outcomes determined as a result of student choice. A curriculum for the gifted should result in both concrete and abstract products.

CONCRETE PRODUCTS	ABSTRACT PRODUCTS
Knowledge (deepening)	Cognitive Structures
Written Products	Problem Solving Strategies
Spoken Products	Values
Constructed Products	Appreciations
Artistic Performances	Self-Actualization
Leadership Behaviors	

Sample Table:

CONCRETE PRODUCTS	Suggested Activity	ABSTRACT PRODUCTS	Suggested Activity
Knowledge (deepening)		Cognitive Structures	
Written Products		Problem Solving	
Spoken Products		Values	
Constructed Products		Appreciations	
Artistic Performances		Self-Actualization	
Leadership Behaviors			

Response to Intervention (RTI)

“The Response to Intervention (RTI) approach represents a process for assessing and maximizing the ‘opportunity to learn’ of students who are struggling in any content area. It emphasizes the importance of effective, culturally responsive instruction and early intervening service for all students prior to making a referral to Special Education. By picking up on themes from NCLB and moving away from the Individuals with Disabilities Education Act (IDEA) discrepancy model exclusively used to identify students with learning disabilities, we remove the potentially harmful effects of delaying intervention until a student’s achievement is so low there is little hope of ‘catching up”

The features of RTI focus on “accountability for results.” The features of such as plan include:

- High-quality, culturally-responsive classroom instruction
- Research-based
- Universal screening
- Dyslexia screening
- Continuous progress monitoring
- Early implementation of research-based interventions
- Progress monitoring during intervention
- Program Fidelity

Creating an Instructional Frame for Literacy

RTI IS	RTI IS NOT
One size fits few	One size fits all
School focused	Teacher focused
General education initiative	Special education initiative
Multi-tiered	Single support options
Problem-solving approach	Directive approach
Understanding learners’ needs	Labeling learners
Emphasis on solutions	Emphasis on problems
Early intervention perspective	Wait-to-fail perspective
Ongoing assessment	One-shot assessment

High-quality instruction	Hit-and-miss instruction
Program coordination	Program isolation
Broad instructional alternatives	Narrow instructional alternatives
Acceleration	Remediation
Data informed	Data driven
Proactive	Reactive
Framework	Program
Academic intervention	Behavioral intervention

There are many ideas about what constitutes an effective RTI. Here we have provided a table which lists the key characteristics of a successful RTI and contrasts these with what RTI is not.

Source: Howard, 2011.

*** A core instructional program (Tier 1) should minimally include:**

- Core curriculum aligned to the Common Core State Standards (CCSS) and New Jersey Student Learning Standards (NJSLS)

- Student assessment data are used to address the needs of all students regardless of performance level
 - Appropriate instruction and research-based instructional interventions that meets the needs of at least **80% – 90% of all learners**. Appropriate instruction in reading includes explicit and systematic instruction in the BIG 5: phonemic awareness, phonics, vocabulary development, reading fluency and reading comprehension strategies
 - Universal screening administered to all students in the general education classroom three times per year.
 - Weekly progress monitoring of students initially identified as at-risk for two to six weeks
-
- Differentiated instruction based on the abilities and needs of all students in the core program
 - A daily, uninterrupted 80 minute blocks of instruction in literacy and mathematics.

Suggested RtI Procedures

STEP #	Action
1	Classroom teacher administers a Universal Screening: <ul style="list-style-type: none"> ● Running Records ● DIBELS ● Dyslexia Screening ● Beginning of Year Assessments – MAP/STAR360 ● Tri-Annual Benchmark Assessments (MAP/STAR360 Assessment)
2	<p>Using Screening Data</p> <p>If a student is initially identified as at-risk based on results from an initial screening in the fall, <i>he/she continues to be progress monitored in the general education setting by the classroom teacher three times during a six week period to confirm or disprove initial risk status.</i></p> <p>Instruction should be differentiated (small-group or individual) for these initially identified at-risk students during core instruction while additional progress-monitoring data are obtained.</p>

3	Referring teachers will meet with the I&RS Team once they identify students who are not responding to the general education classroom interventions administered by the classroom teacher. The purpose of these meetings will be to identify which students are not responding to the interventions provided by the classroom teacher. Classroom teachers will be asked to bring evidence that “shows” what they have tried within the classroom setting. Students will be referred to the building’s I&RS Team.
4	A Case Manager will be assigned to work with the classroom teacher. The Case Manager is the primary (I&RS) colleague and support throughout the process.

4	<p>Following the initial I&RS Team meeting, recommendations from the Team will be made to keep the student in Tier 1 (Core Instructional Program) with interventions and differentiated instruction to continue to be provided by the classroom teacher with progress monitoring. In this scenario, the Case Manager will follow-up with the referring teacher two weeks after the initial meeting and thereafter for as long as the student continues to receive his/her interventions in the general education setting for up to six weeks. During the meeting, a form to record the minutes will be used to ensure everyone present has a common understanding of student outcomes.</p> <p style="text-align: center;"><i>OR</i></p> <p>It is determined that the student has failed to respond to the interventions provided in the general education setting and is referred for Tier 2. In addition to Tier 1, struggling students who don't meet grade level criteria receive small group supplemental instruction (3-5 students) for 20-30 minutes 3-5 days per cycle. The appropriate intervention specialist who will provide the intervention will send a letter home to inform the parents that the student will receive additional help in a small group of 1:5.</p>
6	<p>Within six to nine weeks of instruction, the I&RS Team convenes to evaluate the progress of students in Tier 2 to determine whether the achievement gap is shortening or widening. At this point, a recommendation will be made for students to remain in Tier 2, move back to Tier 1, or move to Tier 3. Parents will be notified as they were in Step #5.</p> <p>Tier 3: (1-5%) Designed for those students who demonstrate insufficient progress (defined by the parameters of the intervention being used) in Tier 2. Reading Specialist will provide the interventions and will send a letter home to inform parents that the student will receive intensive reading interventions in a group of no more than 1:2.</p>
7	<p>Within three to six months, the I&RS Team convenes to evaluate the progress of students in Tier 3 to determine whether they need to move to Tier 2, remain in Tier 3 or be referred for consideration by the Child Study Team</p>
8	<p>Child Study Team convenes. Student is either (a) evaluated for Special Education and Related Services or (b) remains in the multi-tiered approach.</p>

Tiers are flexible and so based on data review, students can and should be fluidly moving between the tiers.

NOTE: In addition to the RTI meetings, the building administration will regularly schedule data meetings with all teachers to review the progress students are making via results compiled in through our Universal Screening Tools. These meetings should take place in November, March, and May, and as needed.

Samples of Common Types of Assessment Data

We must ensure that we are balancing varied forms of assessment to include the data recommended for RtI and the assessments that will offer a rich bank of information about students. This requires day-to-day assessment that is embedded in the learning process as an instructional informant. Effective instruction IS assessment as each instructional experience is an opportunity to assess the success of learning and each assessment experience embeds good instruction. Throughout this process, we continuously ask questions that will help us to make new and more informed choices:
What evidence is there that learning is/is not taking place?

What does the existing evidence tell us about this student? What patterns are emerging to support a broader view?

How can we interpret the data to support our instructional goals? How can we apply what we know about this student on a daily basis? What new evidence can we collect to demonstrate success?

(Howard, 2009)

The following assessments are examples of the evidence that classroom teachers and intervention specialists can bring to the RtI Team meetings:

Running Record	Peer-assessment	Self-questioning
Miscue analysis	Listening to reading	Interest survey
Anecdotal record	Questioning	Strategy reflection
Portfolio	Kid watching	Retelling
Authentic samples	Feedback in context	Literature response
Spelling analysis	Student think-aloud	Sketch/illustration
Word identification	Discussion	Readers' notebook
Response log	Rubric	Writing Prompt
Conference notes	Checklist	Questionnaire
Post-its	Interview	Reading survey
Self-assessment	Informal inventory	

Report Card Grades: including teacher comments and previous years' achievement.

Test/Screening Data: Test records from a student's cumulative folder illustrate academic strengths and weaknesses. Results from classroom Benchmark Assessments would also provide a useful comparison to grade-level peer performance.

Student Interview: This can be an informal interview you have with the student to assess their perceived academic strengths or behavioral strengths or weakness, preferred methods of learning, and interests.

Class and Homework Grades: Grades from the current year provide a comparison of student's performance to average class performance.

Attendance/Tardiness Records: This data can be obtained via Infinite Campus. It will be important to look for patterns of absences and tardy arrivals.

Disciplinary Referrals: These referrals will help the I&RS Team to track patterns of misbehavior over history.

Completed Work Products: A collection of work students completed independently.

Anecdotal Records: Records from the classroom teacher about any aspect of the student's academic or behavioral performance.

APPENDIX B: Assessments for Performing Arts - Dance and Theatre

Assessment evidence is found in the right column in each unit of study. These suggested assessments directly link to Stage One of the unit plan (Enduring Understandings, Essential Questions, Topics and Objectives).

Benchmark Assessments

Benchmark assessments are present in each unit of study. Teachers implement this form of assessment in the middle and end of each unit of study. Teachers use this benchmark data to inform instruction throughout the year and gain a deeper understanding of each student's progress to meeting the student learning standards outlined in each unit of study. The data yielded by these assessments directly relates to the performing arts curriculum as teachers prepare lessons. Throughout the year, learning patterns will be determined and the need for additional resources and /or services will be targeted and addressed throughout the curriculum. Data will be maintained in the Realtime Data Management System and transferred to the school report card at the close of the marking period.

Summative Assessments

The Performing Arts curriculum includes a varied repertoire of summative assessments, including, but not limited to, rubrics, oral and written performances, performance tests/quizzes, student performance during class and/or concert, and student participation and effort. These summative assessments allow students to meet personal learning styles and needs and provide a wealth of knowledge to the teacher. Many summative assessments are integrated in nature addressing higher level thinking skills. Standards based report cards or standards referenced report cards may be in place. All scores are entered into Realtime via Gradebook noting progress made toward Student Learning Standard attainment.

Formative Assessments

Formative assessments are embedded within each instructional unit and at the conclusion of each instructional lesson. End of lesson/unit questions reflect all aspects of Bloom's Taxonomy. Teachers utilize formative assessment data to inform instruction, ensuring the success of all students.

Alternative Assessments

Alternative assessments are embedded within each instructional unit. Teachers are able to design a variety of alternative assessments to ensure that all students have access to an assessment that fairly and equitably displays their level of learning and mastery of the New Jersey Student Learning Standards.

APPENDIX C: Core Instructional and Supplemental Materials

Core Instructional and supplemental resources are indicated within each unit of study across all grade levels. Each individual school, within the region, has varied core instructional and supplemental materials that fit the needs of the students and staff within the district. Included in this appendix is a list of possible core programs and materials that can be found throughout the schools.

Theatre

Kindergarten

Grade 1

Grade 2

Glossary of terms

Suggested Readings:

25 Just-Right Plays for Emergent Readers by Carol Pugliano-Martin

My First Acting Book: Acting Technique for Beginners by Kristen Dabrowski

Learning Through Theatre: The Changing Face of Theatre in Education by Anthony Jackson

Yeh-Shen: A Cinderella Story from China, retold by Ai-Ling Louie

Smoky Mountain Rose: An Appalachian Cinderella by Alan Schroeder

Nomi and the Magic Fish: A Story from Africa by Phumla

Teaching With Cinderella Stories From Around the World by Kathleen M. Hollenbeck

Animal Fables from Aesop, adapted by Barbara McClintock

Native American Animal Stories (Myths and Legends) by Joseph Bruchac and Michael J. Caduto

String Stories: A Creative, Hands On Approach for Engaging Children in Literature by Belinda

Holbrook

http://www.pbs.org/parents/arthur/activities/acts/folk_tale_play.html?cat=diversity

Unit 1: The Creative Process, Performance, and Aesthetic Responses

Overview: This curriculum addresses four basic domains of learning: Psychomotor--developing perceptual and expressive skills and techniques; Cognitive--assimilating knowledge and developing higher order thinking skills; Affective--cultivating positive attitudes toward art and the discipline, and about themselves in relation to art; and Aesthetic--deriving pleasure from a combination of senses, emotions, intellect, philosophy, imagination and spirit. In addition, it is structured so as to allow for the maximum of crossover with other parts of the Elementary curriculum to create a whole learning approach. It is a guiding principle of this curriculum that drama can and should be used as a way of approaching the study of every subject, and that it can do so without compromising those curricular goals to which it is uniquely suited.

Time Frame: Approximately 20 Weeks

Enduring Understandings:

- Theatre artists acquire skills in creative thinking, which allows them to exercise flexibility when making decisions and creating worlds through imagination.
- Theatre artists use curiosity, questioning, observations, experiences, and problem solving to generate ideas, concepts, and feelings that shape a work of theatre.

Essential Questions: *Students will keep considering...*

- How do we use voice and movement to tell a story?
- Why do we change our voice for retelling parts of a story?
- How do actors communicate with the audience?
- How do we use body language to communicate?
- How do we use voice to express feelings, emotions or mood?
- Why do we pretend?

Standards	Topics and Objectives	Activities	Resources	Assessments
1.1.2.C.1 Identify basic elements of theatre and describe their use in a variety of theatrical performances	Students will be able to: <ul style="list-style-type: none"> • Recognize, mirror and create emotions described in stories and dramatic play. 	<ul style="list-style-type: none"> • Teach students about using stage voices. Game idea: Give each child a simple phrase, easy to memorize. Example: "Anthony, come here." or "Open 	<ul style="list-style-type: none"> • Creative Drama Classroom • Zoom Playhouse • Glossary of Terms 	Teacher Observations/Assessments <ul style="list-style-type: none"> • Use a variety of vocal tones and breath control to create a character's

1.1.2.C.2 Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).

1.1.2.C.3 Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.

1.1.2.C.4 Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.

1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.

- Respond within imaginary circumstances to objects, settings and conditions.
- Use emotional expression and imaginary objects in dramatic play.
- Sustain focus in the imaginary world of the activity, sharing or performance.
- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions.
- Use the body and voice expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical self-control in large and fine motor skills.
- Use the body and face to create and react to imaginary conditions.

the door." Each student then has to say their line in three or four different tones of voice to convey different meanings.

- Improvisation: Pretend you have a box of shoes (or use an actual shoe box). Take imaginary shoes out and make a big deal about putting them on (a ballerina will lace up to her knees, a fireman will pull on high boots, etc.). Then, silently, act out the character (dance, put out fires climbing ladders, etc.) Have the other kids guess the character.
- Call out basic stage directions (e.g., down right, left center, etc.), with students moving to the area of the stage designated by the teacher. The task may be extended by giving students a sequence of movements from area to area and adding simple activities. The stage floor may be labeled to facilitate this exercise.

Suggested Readings:

- *25 Just-Right Plays for Emergent Readers* by Carol Pugliano-Martin
- *My First Acting Book: Acting Technique for Beginners* by Kristen Dabrowski
- *Learning Through Theatre: The Changing Face of Theatre in Education* by Anthony Jackson

feelings and mood.

- Use basic analysis skills to perform a character within a scene.
- Performance rubrics
- Performance task checklist
- Written or Drawn Work (using technology when appropriate):
 - Sharing feelings, dreams, and wishes about theatre and acting.
 - Planning and documenting acting process (sketching or collecting ideas for acting).
 - Personal responses to performances.

Performance Rubrics

- Self-Assessment: Give students the opportunity to consider the quality of their own learning and

1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisations.

1.3.2.C.3 Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.

1.4.2.A.3 Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).

1.4.2.A.4 Distinguish patterns in nature found in works of dance, music, theatre, and visual art.

1.4.2.B.1 Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.

1.4.2.B.2 Apply the principles of positive

- Create and mirror shapes and movements with other students.
- Create and imitate human, inanimate and animal characters.
- Demonstrate an understanding of how physical environment and the elements impact behavior.
- Use learned physical and vocal skills to create a variety of characters including human, inanimate and animal characters.
- Demonstrate a preliminary understanding of specific character desires and needs.
- Demonstrate an understanding of sequence of character actions.
- Imitate and create basic emotions.
- Understand and use basic vocabulary related to stage directions and areas of the stage.
- Identify the beginning, middle and end of a story.
- Differentiate between actor and character.
- Demonstrate an understanding of the “5 Ws” (Who? What? When? Where? Why?)
- Passing stories on: Read a story and retell it verbally. Then act out key sections of the story, share it with another class, and have that class pass it on to another class. The last class may share the story as a performed play.
- [If You Give a Mouse a Cookie Lesson Plan](#): Creative drama with literature. Starts with a relaxation leading to a warm-up. Then reading the book to the class. Followed by choral reading from the class then a cool down.
- [St. George and the Dragon Pantomime Lesson](#)
- Voice and Occasion: First create an open space in your classroom and have students sit in a circle. Each student selects one index card from a container. On the card, a location (i.e., couch, desk, gym, bus, park) and a person (i.e., friend, teacher, guardian) are performance, individually and in collaboration with others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Self-assessment is only used formatively and gives students the responsibility of identifying competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking one’s progress toward them, as well as comparing one’s work to the criteria on a rubric or checklist.
- Hand Signals: Ask students to display a designated hand signal to indicate their understanding of a specific concept, principle, or process.

when

critique in giving and receiving responses to performances.

- viewing a theater work or hearing a story.
- Retell a story individually or in groups with attention to accurate sequencing.
- Demonstrate an understanding of sequence of actions through pantomime.
- Pantomime simple daily activities, including healthful practices in eating and hygiene.
- Participate in poetry and prose choral readings with group or solo response.

provided. Pick a student to select one stuffed animal or toy from a pile you gathered before class, then place it anywhere in the circle. Invite the student to speak to the object as if it were the person listed on the index card in the appropriate tone of voice for the given location. After the student speaks, the rest of the class guesses the location of the conversation and whom the doll or toy represents. Continue until every student has a chance to speak.

- Story: Going on a Bear Hunt - Teacher reads “Going on a Bear Hunt” to students and has them mimic his voice repeating lines using appropriate voice and volume. Vary the pitch and volume of their voice (stylized by either stretching them out or speaking them short and punctuated) to get the students to explore vocal range. The

- I understand _____, and can explain it (e.g., thumbs up).
- I do not yet understand _____ (e.g., thumbs down).
- I’m not completely sure about _____ (e.g., wave hand).

Peer Critique/ Assessment

- When students engage in peer assessment or critique, they can use rubrics, checklists, and protocols (using technology) to focus their feedback on the criteria for the task, and should use protocols for constructive peer-to-peer feedback, such as

different *settings* (e.g. tall grass; Are there bugs living in the grass? Is the grass taller than you? If so, how would you move through very tall grass?) are explored. When an action occurs in the story, they stop and ask students what the action might sound like to create sound effects. They model the sound and has students mimic or come up with their own sounds. The teacher helps the children create some actions and facial expressions appropriate for volume, pitch, and style of the words, based on their experience with the reading of “Going on a Bear Hunt.” Children make sounds with their hands, feet, and voices. (e.g., rub their hands together, stomp their feet, clap, pat, whisper, vocal gibberish is encouraged to match the action). The

- “I noticed ...”
- “I like the way ... because ...”
- “Have you thought of ...?”
- “I would like to suggest ...”

- 3-2-1
 - Students identify:
 - 3 things they discovered
 - 2 interesting things they noticed
 - 1 question they still have

Alternative Assessments

- Journal entries
- Self reflection - Mapping ones journey
- Use technology to create a presentation

audience guesses what the gestures, expression, noises, and actions mean.

Integration of 21st Century Standards:

9.2.4.A.4 Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.

Accommodations and Modifications:

Students with special needs: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can fully participate in the standards associated with this Theatre curriculum.

ELL/ESL students: Students will be supported according to the recommendations for “can do’s” as outlined by WIDA - https://www.wida.us/standards/CAN_DOs/

Students at risk of school failure: Formative and summative data will be used to monitor student success. At first signs of failure, student work will be reviewed to determine support. This may include parent consultation, basic skills review and differentiation strategies. With considerations to UDL, time may be a factor in overcoming developmental considerations. More time will be made available with a certified instructor to aid students in reaching the standards.

Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Theatre requirements.

English Language Learners	Special Education	At-Risk	Gifted and Talented
<ul style="list-style-type: none"> • Speak and display terminology and movement • Teacher modeling • Peer modeling • Develop and post routines • Label theatre and classroom materials • Word walls 	<ul style="list-style-type: none"> • Utilize modifications and accommodations delineated in the student’s IEP. • Work with paraprofessional • Use multi-sensory teaching approaches. Pictures, scarves, hula hoops, hats balloons, rhythmic 	<ul style="list-style-type: none"> • Using visual demonstrations, illustrations, and models • Give directions/instructions verbally and in simple written format. • Peer Support • Increase one on one time. 	<ul style="list-style-type: none"> • Curriculum compacting • Inquiry-based instruction • Independent study • Higher order thinking skills • Adjusting the pace of lessons • Interest based content • Real world scenarios • Student Driven Instruction

	<p>instruments, and other props provide helpful visual, auditory, and tactile reinforcement of ideas.</p> <ul style="list-style-type: none"> • Work with a partner • Provide concrete examples and relate all new movements to previously learned moves or to typical life skills at home (i.e., open and close a door for a pulling or pushing movement). • Solidify and refine concepts through repetition. • Change movement requirements to reduce activity time. 	<ul style="list-style-type: none"> • Teachers may modify instructions by modeling what the student is expected to do. • Instructions may be printed out in large print and hung up for the students to see during the time of the lesson. • Review behavior expectations and make adjustments for personal space or other behaviors as needed. • Oral prompts can be given. 	
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Interdisciplinary Connections:

ELA:

NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Social Studies:

6.1.4.D.18 Explain how an individual's beliefs, values, and traditions may reflect more than one culture.

6.1.4.D.19 Explain how experiences and events may be interpreted differently by people with different cultural or individual perspectives.

6.1.4.D.20 Describe why it is important to understand the perspectives of other cultures in an interconnected world.

Integration of Technology Standards NJSL 8:

8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources.

Career Ready Practices:

CRP1. Act as a responsible and contributing citizen and employee.

CRP11. Use technology to enhance productivity.

Unit 2: History of the Arts and Culture, Performance, and Aesthetic Responses

Overview: This curriculum addresses four basic domains of learning: Psychomotor--developing perceptual and expressive skills and techniques; Cognitive--assimilating knowledge and developing higher order thinking skills; Affective--cultivating positive attitudes towards art and the discipline or are, and about themselves in relation to art; and Aesthetic--deriving pleasure from a combination of senses, emotions, intellect, philosophy, imagination and spirit. In addition, it is structured so as to allow for the maximum of crossover with other parts of the Elementary curriculum to create a whole learning approach. It is a guiding principle of this curriculum that drama can and should be used as a way of approaching the study of every subject, and that it can do so without compromising those curricular goals to which it is uniquely suited.

Time Frame: Approximately 20 Weeks

Enduring Understandings:

- Theatre artists work individually and as a contributing team member.
- Theatre artists acquire specific skills and knowledge to use in creating theatre.
- Theatre fosters an understanding of oneself and his or her place in the world.
- Theatre interprets and reflects upon history, society, and culture.

Essential Questions: *Students will keep considering...*

- How does theatre communicate values?
- How do we use our imagination to tell a story?
- How are the values of culture represented in theatre?
- How do we respond to theatre?

Standards	Topics and Objectives	Activities	Resources	Assessments
1.2.2.A.1 Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.	Students will be able to: <ul style="list-style-type: none"> • Connect storytelling and drama, as well as recognize how oral traditions are related to the written word. • Recognize the relationship between theater and community, 	<ul style="list-style-type: none"> • Many theater, opera or musical theater companies produce versions of Cinderella in a variety of forms and from various cultures and perspectives. Watch a performance of Cinderella and 	<u>Suggested Readings:</u> <ul style="list-style-type: none"> • <i>Yeh-Shen: A Cinderella Story from China</i>, retold by Ai-Ling Louie • <i>Smoky Mountain Rose: An Appalachian Cinderella</i> by Alan Schroeder 	Teacher Observations/Assessments <ul style="list-style-type: none"> • Use a variety of vocal tones and breath control to create a character's feelings and mood.

1.2.2.A.2 Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures

1.4.2.A.1 Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).

1.4.2.A.2 Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.

1.4.2.B.1 Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.

and between theater and culture(s).

- Understand that theater comes from a desire to pretend and act things out.
- Distinguish between Western and non-Western storytelling and theater traditions.
- Recognize that theater, regardless of place or culture, tells us about ourselves and our lives.

encourage the students to decode the performance.

Additionally, students can compare the film/video with storytelling or readings.

- Explore stories that are thematically or dramatically similar appearing in a variety of cultures (e.g., animal myths, hero or Cinderella stories).
- [Listening to folktales from around the world can enrich children's understanding of many cultures. Decide on a story with your children and work with them to turn it into a play.](#)

- *Nomi and the Magic Fish: A Story from Africa* by Phumla

- *Teaching With Cinderella Stories From Around the World* by Kathleen M. Hollenbeck

- *Animal Fables from Aesop*, adapted by Barbara McClintock

- *Native American Animal Stories (Myths and Legends)* by Joseph Bruchac and Michael J. Caduto

- *String Stories: A Creative, Hands On Approach for Engaging Children in Literature* by Belinda Holbrook

- http://www.pbs.org/parent/arthur/activities/acts/folk_tale_play.html?cat=diversity

- [Glossary of Terms](#)

- Use basic analysis skills to perform a character within a scene.
- Performance rubrics
- Performance task checklist
- Written or Drawn Work (using technology when appropriate):
 - Sharing feelings, dreams, and wishes about theatre and acting.
 - Planning and documenting acting process (sketching or collecting ideas for acting).
 - Personal responses to performances.

[Performance Rubrics](#)

- Self-Assessment: Give students the opportunity to consider the quality of their own learning and performance, individually and in

1.4.2.B.2 Apply the principles of positive critique in giving and receiving responses to performances.

1.4.2.B.3 Recognize the making subject or theme in works of dance, music, theatre, and visual art.

collaboration with others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Self-assessment is only used formatively and gives students the responsibility of identifying competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking one's progress toward them, as well as comparing one's work to the criteria on a rubric or checklist.

- Hand Signals: Ask students to display a designated hand signal to indicate their understanding of a specific concept, principle, or process.
 - I understand _____, and

can explain it
(e.g., thumbs
up).

- I do not yet understand

(e.g., thumbs
down).

- I'm not completely sure about

(e.g., wave
hand).

Peer Critique/ Assessment

- When students engage in peer assessment or critique, they can use rubrics, checklists, and protocols (using technology) to focus their feedback on the criteria for the task, and should use protocols for constructive peer-to-peer feedback, such as
 - “I noticed ...”
 - “I like the way ... because ...”

- “Have you thought of ...?”
- “I would like to suggest ...”

- 3-2-1
 - Students identify:
 - 3 things they discovered
 - 2 interesting things they noticed
 - 1 question they still have

Alternative Assessments

- Journal entries
- Self reflection - Mapping ones journey
- Use technology to create a presentation

21st Century Life and Careers

9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes.

9.2.4.A.4 Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.

Accommodations and Modifications:

Students with special needs: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can fully participate in the standards associated with this Theatre curriculum.

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Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Theatre requirements.

English Language Learners	Special Education	At-Risk	Gifted and Talented
<ul style="list-style-type: none"> • Speak and display terminology and movement • Teacher modeling • Peer modeling • Develop and post routines • Label theatre and classroom materials • Word walls 	<ul style="list-style-type: none"> • Utilize modifications and accommodations delineated in the student’s IEP • Work with paraprofessional • Use multi-sensory teaching approaches. Pictures, scarves, hula hoops, hats balloons, rhythmic instruments, and other props provide helpful visual, auditory, and tactile reinforcement of ideas. • Work with a partner. • Provide concrete examples and relate all new movements to previously learned moves or to typical life skills at home (i.e., open and close a door for a pulling or pushing movement). • Solidify and refine concepts through repetition. 	<ul style="list-style-type: none"> • Using visual demonstrations, illustrations, and models • Give directions/instructions verbally and in simple written format. • Peer Support • Increase one on one time • Teachers may modify instructions by modeling what the students is expected to do. • Instructions may be printed out in large print and displayed for the student to see during the time of the lesson. • Review behavior expectations and make adjustments for personal space or other behaviors as 	<ul style="list-style-type: none"> • Curriculum compacting • Inquiry-based instruction • Independent study • Higher order thinking skills • Adjusting the pace of lessons • Interest based content • Real world scenarios • Student Driven Instruction

	<ul style="list-style-type: none"> • Change movement requirements to reduce activity time. 	<p>needed.</p> <ul style="list-style-type: none"> • Oral prompts can be given. 	
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Interdisciplinary Connections:

ELA:

NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Social Studies:

6.1.4.D.18 Explain how an individual's beliefs, values, and traditions may reflect more than one culture.

6.1.4.D.19 Explain how experiences and events may be interpreted differently by people with different cultural or individual perspectives.

6.1.4.D.20 Describe why it is important to understand the perspectives of other cultures in an interconnected world.

Career Ready Practices:

CRP1. Act as a responsible and contributing citizen and employee.

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

CRP11. Use technology to enhance productivity.

Integration of Technology Standards NJSLS 8:

8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources.

8.1.2.A.2 : Create a document using a word processing application.

8.1.2.A.4: Demonstrate developmentally appropriate navigation skills in virtual environments.

8.1.2.C.1: Engage in a variety of developmentally appropriate learning activities with students in other classes, schools, or countries using various media formats such as online collaborative tools, and social media.

K-5 Glossary of Terms Theatre Curriculum

- Audience: the act and behaviors of watching others or self in a live or recorded performance.
- Caretaking: working to engage, supports, and encourage other actors in a dramatization.
- Character: person animal, or object in a story
- Conflict: tension between two or more characters or between action and ideas.
- Costumes: clothing worn in a drama to depict character.
- Critique: A critical review or commentary, especially one dealing with works of art or literature. A critical discussion of a specified topic.
- Dialogue: when characters talk with each other.
- Events: what happens in a story.
- Expressive movement: using qualities of movement to enhance sensory experience.
- Expressive voice: using voice qualities of pitch, tempo, and rhythm to enhance sensory experience.
- Imitate: copy or reproduce voice or movement qualities.
- Light and color: visual sensations to help create mood.
- Mood : the feel of a piece
- Musical sound: melody or sound created by voice or musical instruments used to enhance dramatizations.
- Pantomime: the telling of a story without words, by means of bodily movements, gestures, and facial expressions.
- Plot structure: sequence of events leading to a climax and resolution
- Pitch: the quality of a sound governed by the rate of vibrations producing it; the degree of highness or lowness of a tone.
- Props: A portable object other than furniture or costumes used on the set of a play or movie.
- Sensory recall: the ability to remember and almost feel again a particular sensory experience.
- Setting: the place the story happens.
- Sound Effects: sounds used to enhance dramatizations
- Tempo: the rate or speed of motion or activity; pace.
- Tension: the atmosphere created by unresolved inharmonious situations.
- Tone: a modulation of the voice expressing a particular feeling or mood.
- Visualization: the formation of a mental image or picture.